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Mrs. R. F. Gray, of 2921a Rutger street, is a very progressive and painstaking teacher. She has a special system of marking pupils, which is well calculated to develop their best work.

Wm. D. Armstrong, the well-known composer, has finished a magnificent choral work, which will be produced at Temple Israel by Alfred G. Robyn, for whom it was specially written. It is a solo and chorus, treating the 142d Psalm, and will prove a special treat.

William R. Maddern, the popular and efficient director of the Grand Opera House orchestra, was married on the 25th ult., at Roodhouse, Ill., to Miss Anita T. Higbee, the beautiful and accomplished daughter of Dr. and Mrs. E. H. Higbee. We wish the young couple a happy and prosperous future.

Ernest R. Kroeger has removed from 3710 Laeale Avenue to 3336 Chestnut street. Mr. Kroeger makes a specialty of the teacher's course, and has continually from ten to twelve teachers from far and near studying under him. This is a proper recognition of St. Louis as a centre for the prosecution of the higher branches of music.

Mrs. Lucy B. Ralston is an incessant worker, and amidst all the demands made upon her time, does not forget the wants of sweet charity. She has taught the children at the Centenary Methodist Church, 16th and Pine streets, every Sunday for the past ten years or more. On the 4th inst. a splendid entertainment will be tendered the children at the Cook Avenue Methodist

Mrs. E. S. Fish, and Miss Cora Fish and pupils, assisted by Miss Lillie Collins, soprano, Miss Helen Thorell, violin, and P. G. Anton, Jr., violoncello, gave a highly enjoyable musical on the 7th ult. at the residence of Mrs. E. S. Fish, 935 Hamilton Avenue. The work of the pupils was remarkably good, and proved the teaching of Mrs. and Miss Fish to be thorough and progressive.

The Ideal Opera Company, under the direction of M. A. Gilsinn, produced the comic opera "Pirates of Penzance" with great success at Germania Theatre on the 11th night. Among the participants were Miss Kathryn Butler as Nabel, Miss Nellie Chapman as Kate, Miss Annunciata Sabini as Ethel, Miss Petra Wahlgren as Ruth; Messrs. Robin Mokler, Gilsinn,

Eugenia Williamson, B. E., and her pupils in Elocution and Delsarte Physical Culture, will give their *Quatuorze Solers* at Pickwick Theatre on Tuesday, the 2d inst. An enjoyable evening is promised, and Miss Williamson's reputation will no doubt draw a full attendance. The programme will include recitations, readings, monologues, declamations, attitudes with musical accompaniment, vocal and instrumental music. Miss Williamson will deliver the "Latter Scene," from *Macbeth*. Act I, Scene V.

AWARD OF PRIZES

The Laureates of the Annual Concerts, instituted under the auspices of the National Association of Music of America, for the production of the best symphony, suite, concerto for piano or violin, were made known in a concert at the Madison Square Garden Concert Hall on the evening of Thursday, March 18th. The exercises included proclamation of the laureates' names by the president, Mr. George W. Meyer, the suite and cantata being conducted by their respective composers, and the composer of the piano concerto being the solo pianist. The bestowal of the prizes was under the direction of Dr. Antonín Dvořák. The orchestra included Seid's musi-

The number of librettos sent in for examination has been so large that the prize could not be awarded on this occasion. Due announcement will be made as to the jurors' decision, which will be rendered before June 1st.

The concert was fairly well attended. The awards were distributed by Antonin Dvorak, as follows:

For the best symphony, Henry Schoenfeld, of Chicago,

For the best concerto for piano and orchestra, Joshua Philippen, of Boston.

For the best cantata, Horatio W. Parker, of New York.

There are three essentials necessary to violin playing for a woman: musical talent, health, and application.

The first is God-given; and unless a girl possesses perfect physical strength she can never endure the extremely rigorous practices necessary in such a training, a training which a

practice necessary in such straining—a training which requires from two to four hours of practice daily, standing with the violin in position, in order to acquire even ordinary execution; and from four to seven hours to attain to the highest artistic excellence.

For a girl in good health the training is most beneficial, for the position held during practice is the correct one. For them the shoulders are so thrown back that the lungs and chest receive proper expansion and development.

As standing motionless for even the space of five minutes is so intensely wearing, the usual method of practicing should be while quietly and gently walking about. This calls into play all the muscles of the arms and back. The exercise tends to impart a graceful carriage, a flexibility and grace in the use of the arms, wrists and hands, and a roundness and firmness to the flesh of the arms.

MAUD POWELL.

[illegible]

We recommend the following duets to teachers and instructors, they are at once ambitious and beautiful, and very effective: Grade 2, "First Ride," rondo, Sinf., "My Regiments" march, Auschneiz; price, 60 cents each. Grade 3, "Zeta Phi March," Hiecock; "Happy Birdlings," rondo, Sinf., price, 60 cents each. Grade 4, "Gem of Colombia," Jop, Sichert; "Daisies in the Meadow," waltz, Paul; "Jolly Jacksmiths," caprice, Paul; price, 80 00 each. Grade 5, "Duck-rilly Galop," Melnotte; Price, 81.25. "On Blooming

Operatic Fantasia, Grand Potpourri No. 1, Epstein. Introducing themes from Bellini's "Norma and Sonnambula."

Offenbach's "Bare Bleet," Flotow's "Sindella," Wagner's "Tennlauber March," Suppe's "Biancittentstreich," and Jaroswiltz's "Torrlight March." Grade 6, International Fandis, Grand Potpourri No. 2, Epstein, Introducing Misereore, Verdi's "Il T. evatore," Valse from Gounod's "Faust," Alrs from Offenbach's "Grande Duchesse," Alrs from suppe's Pigne Dame," "Star Spangled Banner," "God Save the ueen," and "Yankee Doodle" with Variations.

Rossini, Meyerbeer, Bellini, Donizetti all had their ours of triumph, but nothing can equal the honors and ovations of which Verdi has been made the object since his production of "Falstaff." Verdi has written twenty-six operas

episodes "Falstaff," the most popular of which are "Ernani," "Rigoletto," "Trovatore," and "Traviata." Some idea can be formed of the fertility of his genius in remembering that between the years 1849 and 1855 he composed "Luisa Miller,"

rigioletto," "Trovatore," "Traviata" and "Sicilian Vespers." Bound by an engagement to furnish two operas for the carnival season of 1853, he wrote successively "Trovatore" and "Traviata" (twin sisters of unfading charms) in two months. Nor can one fail to ascribe to his creations of this

ments. Nor can one fail to perceive in his creations of this period the accents of awakened Italy. Ismael Pasha, Viceroy of Egypt, gave Verdi the opportunity to show what he could do with a libretto taken from legends of the time of Pharaoh, which, as an opera, received the name of "Aida." For this

opera, so novel in its melodic flow and orchestral combinations, Verdi received from the viceroy 100,000 francs. It was first represented in Cairo, 1871; then in Milan; and in 1876 it was played in the Theatre Italienne in Paris seventy-eight

ness. After the laurels gained by his "Aida," Verdi's muse remained silent for ten years, and it seemed as if he, already a rent of a score of melodramas, was entirely exhausted; but another progeny was in embryo—"Othello"—which opera first saw the light in 1887. Being in affluent circumstances, Verdi set his heart on building in Milan a home for aged, needy, musical artists, and he has for this purpose laid aside 2,000,000 francs. The home will accommodate 130 inmates, and is to be opened after his death.

Richier.—The great German conductor, Herr Richter, is among the attractions engaged for the World's Fair.

Franchetti.—There has appeared at a concert in Vienna a

“**Parsifal**” will be given eight times at Bayreuth next summer. After this year the opera will be free for performance at Vienna, the Austrian copyright expiring on December 31, 1893.

MBALL PIA

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MAJOR AND MINOR.

Mr. E. A. Schenker, the talented young musician and Miss **Laura Kunkle**, were married on the 12th inst. at St. Charles, Mo. The happy couple have the hearty congratulations of a host of friends.

Mrs. Laura Hall Higleyman was married at the home of her relatives at Des Moines, Iowa, to Dr. Minor Morris, of Indianapolis, Ind. Mrs. Higleyman is well known in this city, where she resided for several years.

Gilson.—Paul Gilson is the name of a composer of Belgium who is attracting much attention in that musical region. A society of Music lovers last week his new work "Le Démon," and the performance attracted amateurs from Brussels and elsewhere.

Announcement.—Having formed their business into a corporation under the title of **BRAND Piano Company**, C. C. Briggs, President, J. C. Briggs, Jr., Vice-President, Fred D. Irish, Treasurer, Messrs. C. C. Briggs & Co. take this opportunity to thank their many friends for the liberal patronage which has been accorded them for so many years, and to ask a continuance of the same for the new company, which will increase facilities will be so far as to have to fill all orders with dispatch.

Joseph's version to public performances is said to be wholly due to an unquenchable and torturing nervousness.

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In Chicago most people call **Padlerewski** "Padlerewsky," a few call him "Padlerewski," but the pianist himself pronounces his name "Padlerewski."

The Wabash Ventilated Trains, running between St. Louis and Chicago, St. Louis and Toledo, since the year are the latest known to the railway service. They are complete and well ventilated trains from end to end, for the train being a moving palace of comfort and convenience, all furnished with the most luxurious equipment, and in almost perfect of accommodation, known in the car builders' art. They include smoking cars as elegant as the best of first class day coaches on other roads; free refectory cars, so luxurious that many prefer them to ordinary sleepers, and palace sleeping and buffet compartments, of the best pattern, with toilet accommodations of unrivaled completeness. Next to large is made for seats in these magnificent ventilated trains.

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"After suffering severely for many years from rheumatism, I was induced to try Ayer's Sarsaparilla, and received immediate benefit."—D. S. Winchester, Holden, Me.

"I suffered so badly from rheumatism that I was unable to work for a long time. At last I took Ayer's Sarsaparilla, and was cured."—Miss J. E. Huber, Westminister, Md.

—George Kieckhefer, Prospect Park, Cal. —A. H. Huber, Westminister, Md.

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A dispatch from Bayreuth states that Frau Cosima Wagner, widow of the great composer, has been seized with paralysis, and her condition is very serious. The doctors say that Mrs. Wagner can be prevailed upon to submit to show her condition to a specialist. If she is as much of an invalid in regard to her own actions as she is concerning those of others, she will not recover.

Producers.—The first eleven nights of this second American season brought in \$41,000, his first twenty-three nights, \$60,123.88. The one given March 6th in the Chicago Auditorium broke all records by drawing \$7,000. Holmstedt's American tour has held the patent with \$14,000 net proceeds for the whole season. Holmstedt has far surpassed this in the next five weeks of his second season.

Nitka.—This young lady is *Kammer-sängerin* to the Duke of Saxe-Weining, and has been made a member of the German Society of Arts and Sciences and of the French International Society of Music. She expects to sing for Ziegfeld in Chicago 101 times for \$10,000, and she claims that Von Bülow has written to her a whole express for her. She is a very wonderful young person. She claims that Holmstedt kissed her for singing *Für ein Liedlein*.

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See Page 37

TARENTELLE.

3

Edited by Carl Klindworth.

Stephen Heller Op. 85 N^o 2.

Presto $\text{♩} = 100$.

The musical score is written for piano and bass. It begins with a treble and bass staff. The first system shows a lively melody in the treble and a supporting bass line. The second system introduces a new melodic phrase. The third system features a more complex texture with multiple voices. The fourth system continues the development of the themes. The fifth system shows a return to a simpler texture. The sixth system concludes the piece with a final cadence. Performance instructions include 'ben pronunziato' (well pronounced) and 'Ped.' (pedal) markings.

Copyright, Kunkel Bros. 1886.

791 - 5

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with various ornaments and slurs. Bass staff has a rhythmic accompaniment. Pedal markings are present below the bass staff.

Second system of musical notation. Treble and bass staves. Similar to the first system, with a melodic line in the treble and accompaniment in the bass. Pedal markings are present.

Third system of musical notation. Treble and bass staves. The bass staff has a more active line. The instruction *ben pronunziato.* is written below the bass staff.

Fourth system of musical notation. Treble and bass staves. The treble staff has a more complex melodic line. Pedal markings are present.

Fifth system of musical notation. Treble and bass staves. The treble staff has a melodic line with many ornaments. Pedal markings are present.

Sixth system of musical notation. Treble and bass staves. The treble staff has a melodic line with many ornaments. Pedal markings are present.

The image displays a page of musical notation for a piano piece, consisting of five systems of staves. Each system typically contains a treble staff and a bass staff, with some systems having a third staff for a right-hand part. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'Ped.', 'stringendo', 'ritard.', and 'a tempo.' The page is numbered 3 in the bottom right corner.

marcato.

Ped.

Ped.

Ped.

poco a

poco stringendo.



FLEECY CLOUDS.

(LÄMMERWÖLKCHEN.)

H. Ravina Op. 14 No 1.

Allegretto ♩ - 92.

8

sciolto.

p

f

f p

Cresc.

ff

Fine.

p

f

1169 - 2

Copyright—KUNKEL BROTHERS—1889.

8 3

The musical score consists of six systems of staves. The first system has a treble and bass staff with a grand staff. The second system has a treble and bass staff with a grand staff. The third system has a treble and bass staff with a grand staff. The fourth system has a treble and bass staff with a grand staff. The fifth system has a treble and bass staff with a grand staff. The sixth system has a treble and bass staff with a grand staff.

ff *Ped.* *ff* *Ped.* *ff* *Ped.* *ff* *Ped.*

pp *Ped.* *pp* *Ped.* *pp* *Ped.* *pp* *Ped.*

ff *Ped.* *ff* *Ped.* *ff* *Ped.* *ff* *Ped.* *ff* *Ped.* *ff* *Ped.* *ff* *Ped.*

e cres. *f cres.* *ff* *pp*

pp *f* *pp*

mf *un poco rit.*

Ped. *1169 - 2* *Repeat from the ♯ to Fine.*

ASES TOO.

LA MORT D'ASE.

Edvard Grieg, Op. 46, N° 2.

Andante doloroso. ♩ = 50.

Pedale.

The proper and artistic use of the Pedal in this composition is of the greatest importance, it is therefore indicated by notes and rests instead of the usual *Ped* and π as to where it should be used and released.

* Small hands that cannot strike the tenth together must use the Pedal at the time of striking the chord.

Copyright—KUNKEL BROTHERS—1891.

1356-2

First system of musical notation. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of chords and melodic fragments, some with fingerings like 5, 4, 3, 2, 1. The lower staff is in bass clef and contains a continuous line of eighth notes. A dynamic marking *pp* is present at the end of the system.

Second system of musical notation. The upper staff continues with chords and melodic lines, including fingerings like 5, 4, 3, 2, 1. The lower staff continues with eighth notes. A dynamic marking *pp* is present at the end of the system.

Third system of musical notation. The upper staff continues with chords and melodic lines, including fingerings like 5, 4, 3, 2, 1. The lower staff continues with eighth notes. A dynamic marking *pp* is present at the end of the system.

Fourth system of musical notation. The upper staff continues with chords and melodic lines, including fingerings like 5, 4, 3, 2, 1. The lower staff continues with eighth notes. A dynamic marking *pp* is present at the end of the system.

Fifth system of musical notation. The upper staff continues with chords and melodic lines, including fingerings like 5, 4, 3, 2, 1. The lower staff continues with eighth notes. A dynamic marking *pp* is present at the end of the system.

Gustav Roelzel.

This page contains musical notation for a piano piece, likely from a 19th-century manuscript. It features a treble and bass staff with various musical notations including notes, rests, and dynamic markings. The notation is in a key signature of one flat (B-flat) and a time signature of 3/4. The piece begins with a tempo marking of "Andante" and a dynamic of "p". The notation includes various musical symbols such as notes, rests, and dynamic markings like "con espress.", "cres.", "f", "ff", "dim.", and "poco più tranquillo." The page is numbered "120." in the top left corner.

First system of musical notation, measures 1-4. Treble and bass staves with chords and arpeggios. Pedal points marked with asterisks and "Ped.".

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamics include *p*, *dim.*, and *f*. Pedal points marked with asterisks and "Ped.".

Third system of musical notation, measures 9-12. Treble and bass staves. Tempo *L* marked. Dynamics include *f* and *p*. Pedal points marked with asterisks and "Ped.".

Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamics include *f* and *p*. Pedal points marked with asterisks and "Ped.".

Fifth system of musical notation, measures 17-20. Treble and bass staves. Dynamics include *ff* and *p*. Pedal points marked with asterisks and "Ped.".

Sixth system of musical notation, measures 21-24. Treble and bass staves. Dynamics include *f* and *p*. Pedal points marked with asterisks and "Ped.".

TOUJOURS GAL.

ALWAYS GAY.

ITALY ~~~~~ ITALIEN

TARANTELLA.

Vivace. $\text{♩} = 96$.

Secondo.

Moritz Moszkowski. Op. 23. No. 5.

First system of musical notation. Treble and bass staves. Treble staff has a forte (ff) dynamic marking. Bass staff has several 'Ped.' (pedal) markings with star symbols. Fingering numbers 1, 2, 3 are visible above the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff has a piano (p) dynamic marking. Bass staff has several 'Ped.' markings with star symbols. Fingering numbers 1, 2, 3, 4, 5 are visible above the treble staff.

Third system of musical notation. Treble and bass staves. Bass staff has several 'Ped.' markings with star symbols. Fingering numbers 1, 2, 3, 4, 5 are visible above the treble staff.

Fourth system of musical notation. Treble and bass staves. Bass staff has several 'Ped.' markings with star symbols. Fingering numbers 1, 2, 3, 4, 5 are visible above the treble staff.

1435-14

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TOUJOURS GAI.

ALWAYS GAY.

ITALY ~~~~~ ITALIEN

TARANTELLA.

Primo.

Moritz Moszkowski. Op. 23. No. 5.

Vivace. ♩ - 96.

[illegible]

Secondo.

Musical score for piano, featuring six systems of music. The score includes various dynamics such as *f*, *ff*, and *p*, and includes markings for "Ped." (pedal) and "Primo." (first). The notation is in bass clef with a key signature of one sharp (F#).

The first system is marked "Secondo." and includes fingerings (1-5) and pedaling instructions. The second system includes the marking "Primo." and continues the musical theme. The third system begins with *ff* *pp* subito and includes complex rhythmic patterns. The fourth system continues with *ff* *pp* subito and includes dynamic changes to *f*. The fifth system continues with *ff* *pp* subito and includes dynamic changes to *f*. The sixth system continues with *ff* *pp* subito and includes dynamic changes to *f*.

Primo.

5

The musical score is written for a single melodic line on a grand staff. The key signature has one sharp (F#), and the time signature is 4/4. The notation includes numerous fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10) and pedaling instructions ('Ped.') marked with asterisks. Dynamic markings include 'f' (forte), 'sfz' (sforzando), 'p' (piano), and 'subito' (suddenly). The piece ends with a double bar line and repeat signs.

First system of musical notation, featuring a grand staff with two bass staves. The music is in G major and 3/4 time. It includes various musical notations such as slurs, ties, and dynamic markings like *f* and *Ped.* (Pedal).

Second system of musical notation, continuing the piece with similar notation and dynamic markings.

Third system of musical notation, featuring a grand staff with two bass staves. It includes dynamic markings like *Ped.* and *f*.

Fourth system of musical notation, featuring a grand staff with two bass staves. It includes dynamic markings like *ff* and *f*.

Fifth system of musical notation, featuring a grand staff with two bass staves. It includes dynamic markings like *ff* and *f*.

Sixth system of musical notation, featuring a grand staff with two bass staves. It includes dynamic markings like *ff* and *f*.

The musical score is written for a piano and a second part. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into two main sections: the first section is marked 'Primo.' and the second section is marked 'Secondo.'.

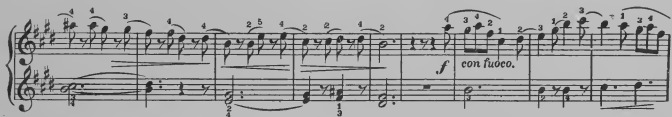
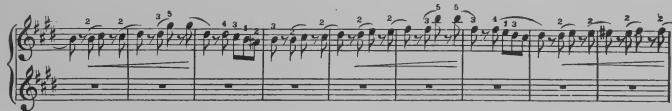
The first section (Primo.) consists of three systems of music. The first system has a piano part with a forte dynamic (f) and a second part with a forte dynamic (f). The second system has a piano part with a forte dynamic (f) and a second part with a forte dynamic (f). The third system has a piano part with a forte dynamic (f) and a second part with a forte dynamic (f).

The second section (Secondo.) consists of two systems of music. The first system has a piano part with a forte dynamic (ffz) and a second part with a forte dynamic (ffz). The second system has a piano part with a forte dynamic (ffz) and a second part with a forte dynamic (ffz).

The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'ffz'. It also includes performance instructions like 'Ped.' (pedal) and 'grazioso' (graceful).

Second.

This page contains the musical score for 'The Rose Tree' in G major. It begins with a piano introduction in 2/4 time, featuring a bass line with eighth and sixteenth notes and a treble line with chords. The introduction is marked with 'cres.' (crescendo). The main melody is in 2/4 time, with the vocal line in the treble and piano accompaniment in the bass. The melody is marked with 'cres.' and includes various musical symbols such as notes, rests, and dynamic markings. The piano accompaniment consists of a steady bass line with eighth and sixteenth notes, and a treble line with chords. The score is written in G major, indicated by two sharps (F# and C#) in the key signature.



Secondo.

First system of musical notation. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with a key signature of two sharps. The music features complex fingerings (e.g., 4, 3, 2, 1, 2, 3, 4) and dynamic markings including *f* and *ff*. Pedal points are indicated by 'Ped.' and asterisks (*) below the staff.

Second system of musical notation. The upper staff continues the melody with various ornaments and fingerings. The lower staff provides a steady accompaniment. Pedal markings are present throughout the system.

Third system of musical notation. This system includes a *ff* dynamic marking and features more intricate melodic lines with many ornaments and fingerings. Pedal markings are used to indicate sustained notes.

Fourth system of musical notation. The music continues with complex textures and fingerings. Pedal markings are used to maintain harmonic continuity.

Fifth system of musical notation. The final system on this page, showing the continuation of the piece with complex fingerings and pedal markings.

First system of musical notation for the Primo part. It consists of a grand staff with two staves. The music is in G major (one sharp) and 2/4 time. The first staff has a treble clef and the second has a bass clef. The music features various fingerings (1-4) and articulations. Pedal markings are present below the bass staff.

Second system of musical notation for the Primo part. It consists of a grand staff with two staves. The music continues with similar fingerings and articulations. Pedal markings are present below the bass staff.

Third system of musical notation for the Primo part. It consists of a grand staff with two staves. The music continues with similar fingerings and articulations. Pedal markings are present below the bass staff.

Fourth system of musical notation for the Primo part. It consists of a grand staff with two staves. The music continues with similar fingerings and articulations. Pedal markings are present below the bass staff.

Fifth system of musical notation for the Primo part. It consists of a grand staff with two staves. The music continues with similar fingerings and articulations. Pedal markings are present below the bass staff.

Sixth system of musical notation for the Primo part. It consists of a grand staff with two staves. The music continues with similar fingerings and articulations. Pedal markings are present below the bass staff.

This page contains six systems of musical notation for a piano piece. The notation is written for both hands, with the right hand on the upper staff and the left hand on the lower staff. The key signature has one sharp (F#) and the time signature is 2/4.

The first system shows the beginning of the piece with a key signature change to one sharp. It includes fingerings (1-5) and a 'Ped.' (pedal) marking. The second system continues with similar notation, including a 'f' (forte) dynamic marking. The third system features a '3' (triple) marking and a 'ff' (fortissimo) dynamic marking. The fourth system includes a '2' (double) marking and a 'ff' (fortissimo) dynamic marking. The fifth system includes a '4' (quadruple) marking and a 'ff' (fortissimo) dynamic marking. The sixth system includes a 'p' (piano) dynamic marking and a '4' (quadruple) marking.

Musical score for Primo, measures 1438-14. The score is in G major (one sharp) and 4/4 time. It consists of six systems of piano and left-hand parts.

System 1: The piano part begins with a series of eighth-note runs, including triplets and sixteenth-note passages. The left hand plays a simple harmonic accompaniment. Pedal points are indicated below the left-hand notes.

System 2: Continues the melodic development in the piano part. The left hand maintains the harmonic support. Pedal points are marked throughout.

System 3: The piano part features more complex ornamentation and rapid passages. The left hand continues with chords and single notes. Pedal points are indicated.

System 4: The piano part includes a section marked *subito* (suddenly) with a change in dynamics. The left hand accompaniment remains consistent. Pedal points are marked.

System 5: The piano part continues with rapid runs and ornaments. The left hand provides harmonic support. Pedal points are indicated.

System 6: The final system shows the piano part concluding with a series of chords and a final flourish. The left hand accompaniment ends with a few final notes. Pedal points are marked.

Musical score for "Secondo". The score is written for piano and features complex harmonic textures with many chords and arpeggios. The notation includes various dynamics such as *f* (forte), *ff* (fortissimo), *p* (piano), and *sfz* (sforzando). Pedal markings ("Ped.") are placed throughout the score, often accompanied by a star symbol. The score is divided into five systems, each with a grand staff (treble and bass clef). The key signature is one sharp (F#). The piece concludes with a final chord and a double bar line.

8

f *cres.* *Ped.*

8

ff *p* *ff* *p* *f*

8

f *cres.* *Ped.*

8

ff *Ped.*

8

ff *Ped.*

1488 - 14

YEARNINGS.

(SEHNSUCHT.)

A. Rubinstein. Op. 8. Nos.

Moderato. ♩. 84. appassionato.
 2. morsch - ten Brief - fern gebt mir nur ein schwaches, schwankes Bööf,
 1. Gümt mir gold - ne Ta - ges - hei - le, öff - net mir des Ker - ker's Schloss,

1. Give me days of gol - den glo - ry, And my dun - geon o - pen wide,
 2. in the hull all bat - ter'd Of a ves - sel tempest - toss'd;

Moderato. ♩. 84.

f

*Ped. * Ped. **

2. des - sen Se - gel von den Wei - tern tausend - fül - tig sind be - droht; In die Wo - gen will ich
 1. ei - ne Maid gebt mir zur Stel - le und mit schwar - zer Mäh'n' ein Ross, Lasst mich ein - mal durch die

1. And the fairest maid of sto - ry, With a black maned steed to ride: O'er the leas let me go
 2. Let the sails in shreds be tat - ter'd, And the bark giv'n o'er as lost: Leaping 'mid the wild com

2. sprin - gen, un - ver - zagt und oh - ne Leid, in die Wo - gen will ich sprin - gen un - ver -
 1. Au - en sau - send spren - gen auf dem Ross, lasst mich ein - mal durch die Au - en sau - send

1. spring - ing, Springing on my jet - black steed, O'er the leas let me go springing, Springing
 2. mo - tion, With no fear and with no stay, Leaping 'mid the wild commo - tion, With no

cres.

2. zagt und oh - ne Leid, in die Wo - gen will ich springen mit dem Mee - re standhaft
 1. spreng - en auf dem Ross, lässt mich ein - mal auf den Au - en - Le - ben, ach, und Frei - heit

rit.

1. on my jet - black steed, O'er the leas let me go springing, Life and free - dom to me
 2. fear and with no stay, Leaping mid the wild commo - tion, I would wres - le with the

f rit.

Ped. * Ped. * Ped. *

2. rin - gen und mit der Un - end - lich - keit, un - verzagt und oh - ne Leid.
 1. schau - en, die ich sel - ten nur ge - noss, lässt mich sprengen auf dem Ross!

a tempo.

1. sing - ing, Songs I've yearn'd for in my need, Springing on my jet - black steed!
 2. o - cean, With its end - less might at play, With no fear and with no stay.

a tempo.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

1. 2. Mit ver -

2. Place me

f

Ped. * Ped. * Ped. * Ped. * Ped. * P * P * P * P * P * P * P * P * P * P * P *

2. a. Ge - bel mir ein Schloss mit Zin - nen, wo in Gär - ten grün und hell'
molto mosso.

3. Give to me a pa - lace state - ly, Where from trees and trel - lis tall.
molto mosso.

mf

3. blüht die Schatten - reb, und drin - nen springt im Mar - mor - saal der Quell. Lassst ihn rau - schen/lassst th

3. Sha - dy vines droop down se - date - ly, Fountains leap in marble hall. Let them prat - tle and keep

dtm.

3. spie - len, bis der Schlämmer kommt gemach, lässt ihn rau - schen, lässt ihn spie - len,

3. leap - ing, Till soft slumber holds me fast; Let them prat - tle and keep - leap - ing,

cres.

3. bis der Schlämmer kommt ge - mach, lässt ihn rau - schen, lässt ihn spie - len, lässt ihn

3. Till soft slumber holds me fast; Let them prat - tle and keep leap - ing, Cool air

mf rit.

3. Schlä - fe ihn mit Küh - len, dass ich träum' und sanft er - wach',
 3. round my temples creep - ing, Till my dream as now is past,

8. dass ich träum'..... und sanft er -
 3. Till my dream..... as now is

8. wach'.....
 a tempo.
 3. past.....
 a tempo.

MISTRESS PRUE.

Words by F. E. Weatherly.

Music by F. L. Molloy.

Moderato. $\text{♩} = 152$.

Piano introduction in C major, 2/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A 'Ped.' (pedal) marking is present at the beginning.

First vocal entry with piano accompaniment. The melody is in C major, 2/4 time. The piano accompaniment consists of chords and single notes. A 'Ped.' marking is present at the beginning.

1. In in love, sweet Mis-tress Prue, Scoth, I can't con- ceal it, My poor heart is
 2. When I see you, fine and neat, In the church on Sun- day, You are far too

Second vocal entry with piano accompaniment. The melody is in C major, 2/4 time. The piano accompaniment consists of chords and single notes. A 'Ped.' marking is present at the beginning.

1. broke in two, On- ly..... you can neal it, You've a' faern with stacks and mows,
 2. grand and sweet, And I long for Mon- day, Mon- day when you're not so grand,

Third vocal entry with piano accompaniment. The melody is in C major, 2/4 time. The piano accompaniment consists of chords and single notes. A 'Ped.' marking is present at the beginning.

1. A - cres three times twen - ty, Sheep and horses duck and cows, Men and maid - en
 2. When I some - times touch your hand As I count the eggs with you, With you sweet Mis- tress

1. plen - ty. My poor heart is broke in two, All for love, for love of you.
 2. Prue..... My poor heart is broke in two, All for love, for love of you.

Ped. * Ped. *

3. Fare you well, sweet Mistress Prue, You'll be married one day, 'Tis in vain to dream of you,

3. Counting eggs on Mon - day, All the week you'll be too grand, I shall nev - er

3. touch your hand. No more count the eggs with you, With you, sweet Mis - tress Prue.

Piu lento al fine.

3. My poor heart is broke in two, All for love, for love of you.

ritard.

1129 - 2 Ped. *

ANITRA'S TANZ.

3

La danse d'Anitra.

Tempo di Mazurka ♩ = 160.

Edvard Grieg Op. 46. N° 3.

mp

p

pp

f

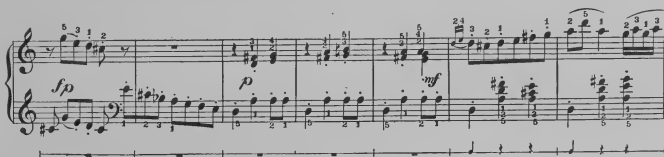
1.

2.

Pedale

1357-3

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48 ETUDES PROGRESSIVES.

5

A. Loeschhorn, Op. 65.

Moderato. ♩ = 100 to ♩ = 152.

1

2

In the practice of Nos. I. and II. a quiet position of the hands must be strictly observed.

Most young players are given to the fault of rocking the hands from side to side—an evil which must be overcome from the start.

Book I.

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973-12


6

Allegretto ♩ = 112 to ♩ = 80

3. *mf*

Allegretto ♩ = 112 to ♩ = 80

4. *mf*

A 
Execution

Observe carefully the phrasing in Nos. III. and IIII. The grace note at No. III. is struck simultaneously with the bass note, its value is taken from the note following, as shown by example. Remarks to Nos. I. and II. apply to Nos. III. and IIII, likewise.

5.

This study should be practiced with the different fingerings indicated for the right hand, each making it a distinct study. In practicing with the upper fingering, hold the hand very quiet (the same as in the practice of finger exercises). In practicing with the lower (second) fingering, hold the wrist very loose and fully as high as the knuckles, or a little higher. This fingering offers fine practice for the changing of the fingers on notes (Keys) that are repeated, and will establish an independence of the fingers that could not be obtained by any other means.

The teacher may decide whether the study should be practiced with the lower fingering immediately after it has been mastered with the upper fingering, or whether the study of a piece or two should intervene as recreation, in order to avoid confusion to the fingers and monotony to the mind of the pupil.

Allegro moderato. ♩ - 112 - ♩ - 100.

6.

The musical score consists of six systems of music. Each system is written for a grand staff (treble and bass clefs). The tempo is marked 'Allegro moderato' with a metronome marking of 112-100. The notation includes various musical symbols such as notes, rests, slurs, and fingerings. The first system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The subsequent systems continue the piece, with the treble staff often featuring more complex melodic lines and the bass staff providing harmonic support. The notation is clear and professional, typical of a published musical score.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first six measures of the piece, and the second system contains the remaining six measures. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff, and the accompaniment is written on a single staff. Fingerings are indicated by numbers 1-5, and breath marks are shown as slanted lines. The piece concludes with a final cadence in the second system.

Allegro. ♩ - 120 - ♩ - 100.

The musical score for 'The Rose Tree' is presented in four systems, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is written in the treble staff, and the bass line is in the bass staff. Fingerings are indicated by numbers 1-5 above or below notes. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a final cadence marked by a double bar line and repeat signs.

8.

973 - 12



10. *f* *p*

f

p *mf*

f

f *f*

Allegretto. $\text{♩} = 120 - \text{♩} = 160.$

13

11. *mf*

mf

mf

cres- *cen-* *do.* *mf*

mf

mf

11

Allegro. ♩ - 132 - ♩ - 80.

12.

12.

mf

f

Allegro moderato. ♩ - 67 - ♩ - 92.

13.

13.

p

mf



This page of musical notation contains several systems of staves. The first system shows a piano introduction with a treble staff featuring rapid sixteenth-note passages and a bass staff with sustained chords. Dynamics include *mf*, *cres.*, and *f*. The second system continues the piano introduction with similar textures. The third system marks the beginning of the main piece with the tempo change *Allegro.* and a key signature change to two sharps (F# and C#). The tempo range is indicated as ♩ - 92 - ♩ - 108. This system includes the number '16' in the left margin. The fourth system shows the first ending of a musical phrase, marked with '1.' and '2.'. The fifth system continues the main piece with complex fingerings and dynamics like *mf* and *f*. The sixth system shows further development of the musical themes. The notation is dense with many fingerings and articulation marks throughout.

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